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# SCHOLAST

Reg. U. S. Par. Off

VOLUME 19 . DECEMBER NUMBER 4 .

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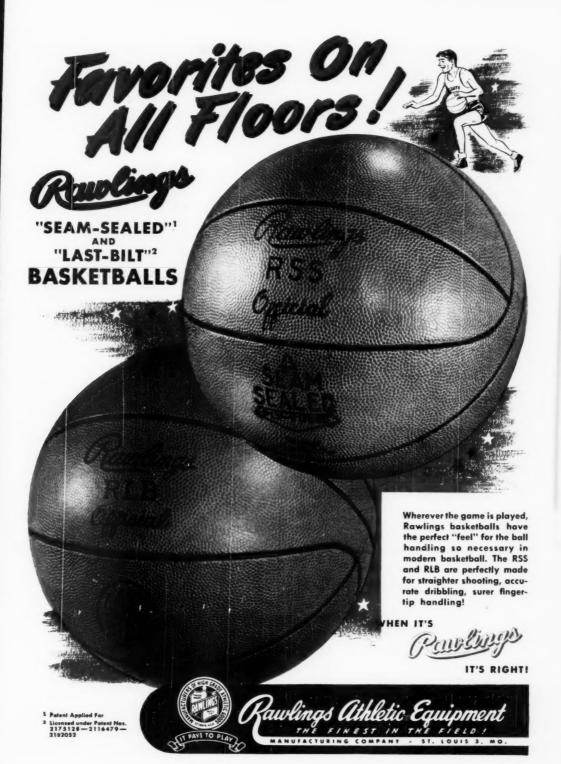
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## That extra-point gimmick

EW causes of cosmic significance are spawned in this bed of type, so that when we do conceive a brainchild we clutch it closely to our chest and expect people to make a fuss over it. When nobody as much as pinches the brainchild's cheek, we feel very hurt indeed.

Back in March 1948, for instance, we struggled through all kinds of labor pain composing an argument for the abolition of the point after touchdown. We rushed it into type and then sat back waiting for things to happen.

Nothing did. Not a soul came forth to bless or boot our "baby." We didn't receive a single letter, post card, or phone call—not even an inter-office memo. So we retreated into sullen silence, dragging our abortive brainchild with us.

So you can imagine our happy surprise last month when Joe Williams, the famous sports columnist, discovered our lost cause and started banging away at that point after touchdown. "Down with it!" he screamed good-naturedly.

And we say amen. The extra point should go. This hoary canon was put into the book to reduce the number of tie games, and this it certainly does. But does it do it fairly?

We say no. The value of the extra point is way out of proportion to the demands and rewards of the game as a whole. Far too much significance is attached to the ability to plunk a football between the uprights from 10 or 12 yards out.

A team can sweat a brick scoring a vital touchdown, then lose the game through failure to convert the try. How many times have you seen a team push an opponent all over the good earth, then lose out because of a missed conversion? There's something grossly unfair about a team rolling up 14 first downs to an opponent's six or seven, then have to bank on an extra-point try to tie or win.

We don't like ties any more than the next customer, but we hardly think the extra-point gimmick is the solution. Some fairer way of resolving tie games can certainly be devised. We still stand behind our original proposal to award an automatic, game-winning point to the team which outscored the other in first downs.

It is a deserving premium for actual performance during the entire game. A point earned this way certainly is more meritorious than one awarded for a simple specialist's stunt during a time-out.

A final thought: What is so objectionable about a tie that faithfully reflects the relative skills of the competing teams? Isn't a tie under these circumstances much more desirable and satisfying in the broader sense of justice than a cheap victory decided by an extra point?

#### COACHES OF THE YEAR

UNAMERICAN, unconstitutional, and undesirable though it may be, when it comes time to vote for the basketball coach of the year, we're going to stuff the ballot box with six votes.

Our candidates will be Cliff Wells (Tulane), Eddie Hickey (St. Louis), Johnny Wooden (UCLA). Hank Iba (Oklahoma A. & M.), Pete Newell (San Francisco), and Ben Carnevale (Navy).

Sure we're prejudiced. All of these great coaches tossed up some mighty nice shots for us this season, and we're truly grateful. Wells, Hickey, and Wooden blueprinted their offenses in our November issue, while the three other men are represented in this issue.

That's quite a line-up of coaching talent—in fact, it could hardly be matched. And we're proud of having been able to round it up for you. But we're not taking any bows. It's the coaches themselves who rate

them. Despite the thousand and one details connected with getting their teams organized, they took the time to sit down and right it out.

Their response was heart-warming indeed. Take Hank Iba, for instance. In addition to coaching basketball (and how he coaches it!), he also directs the Aggies' tremendous athletic program. But he took the time to expound his famous man-to-man defense for us.

Carnevale and Newell thoroughly personify the modern college coach in talent, intelligence, and personality

Ben, an old classmate of ours, was a big, quiet, likable kid back in college, who spent most of his time climbing up pivot men three or four inches taller than himself. After a couple of big years coaching at the U. of North Carolina, he was lured to Annapolis where he is now in danger of becoming the Grand Old Man of Navy basketball.

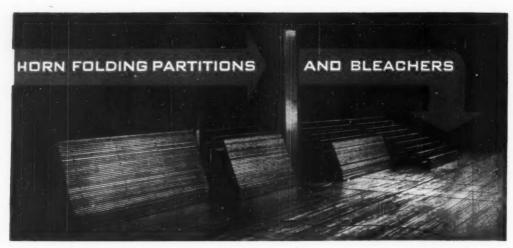
When we asked Ben if he would care to contribute an article to Scholastic Coach, he replied: "I will be more than happy to write one. Congratulations on the fine work you have done with Scholastic Coach. (Honest, men, this wasn't rehearsed.) It really is an excellent magazine and a big help to everybody in the coaching profession."

Pete Newell right now is a national bull's-eye. All the experts have picked his club to cop the national title. That means every team on his schedule will be gunning for him.

Pete has only himself to blame. Nobody told him to produce such a beautifully coached club last year and then go on to capture the National Invitational Tournament at Madison Square Garden. With every man back, the Dons are going to be real tough to shave.

Two stories best exemplify the kind of guy Pete is. As you know, many squads, after a championship

(Concluded on page 33)



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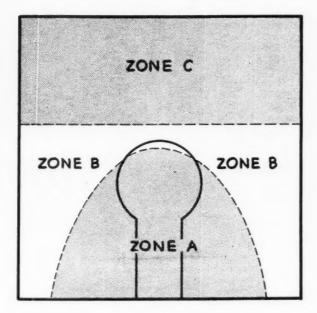
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## OKLAHOMA A. & M.'s Man-to-Man Defense

WHILE relatively few boys possess the natural ability to become great offensive players, any boy with the proper mental attitude and a reasonable amount of physical attributes can learn to play sound defensive basketball.

Few kids *like* to play defense. Soon as they become big enough to handle a ball, they want to do the shooting. This is only natural, for there isn't much excitement or glamor in keeping the other fellow

from scoring.

Defensive-consciousness is something which must be built up within each boy and each team. It takes time and a lot of work every day in practice. But it definitely is worth it. It has proved of great help to us, not only in developing winning teams but in inculcating desirable character traits.

Fine defensive play has become a tradition here at Oklahoma A. & M. and, odd as it may seem, our boys take just as much pride in preventing an opponent from scoring as they do in scoring themselves.

It makes no difference how well a boy has done offensively on a given night. If the man he was assigned to cover has scored well, our player feels that he has had a bad night, and he will be a long time forgetting it.

Why the great emphasis on defense? We feel that the answer is obvious. The finest individual player or team will have "off" nights. It makes no difference what the sport is. There always comes a time when the good batters just can't connect with the ball, when the forward passers can't hang those passes out on a line, and when the All-American forwards can't seem to hit that basket

When these hard times come, a team should have something in reserve. Defense is the answer. Defensive play of a man or a team varies little from game to game. A good defensive player can be depended upon to play a good defensive game practically every time out.

It isn't unusual any more to find two teams playing each other on successive nights. Team A will win

By HANK IBA

the first game by as much as 10 or 15 points, while Team B will win the second game by the same margin or more.

How do you account for this? The same playing arena, the same personnel, the same officials; but the score reversed. The answer, we feel, is hot-and-cold shooting with neither team having a strong defense to help its cause on the cold night.

In the teaching of individual defense, several points must be stressed:

1. Stance—feet comfortably apart with one forward, never parallel, and weight slightly backward.

Footwork—never cross the feet, slide them. This corresponds to the

boxer's step or shuffle.

3. Movement—your first movement on defense always is backward. That is why the weight should be slightly backward. The thought in your mind is that the offensive man will drive. So your first move is back when he moves. In other words, give way on the outside shot but never let a man drive for a short shot.

4. Defensive Zones (see Diagram).

In Zone A, the offense must not be allowed to handle the ball. The ball must not be allowed to come into this zone without the defense contesting it. Neither the pivot man nor any other offensive player must be permitted to catch or play the ball within this area.

In Zone B: Cover the point of the ball and lay back on the off side. When your man is handling the ball in this zone, get up on him tightly so that he may not get a shot away. If he does not have the ball, stay away from him. The farther he is from the ball, the farther you may stay from him . . . but always be in position to move up as the ball moves in his direction.

In Zone C: Stay completely away from the man, unless you know he is an excellent shooter in this zone. If he is, you must move out on him.

I once made the statement that there can be no fast break in basketball . . . if the defense is played correctly. I still firmly believe this. There should always be three men in position to rebound on the offensive backboard. That leaves two men in position for defense. There can be no successful break if these men have been taught correctly.

In short, the instant the shot goes up, each man should know his responsibility. If he is inside the freethrow circle and in position to rebound, he should do so. If not, his only move is toward the defensive end of the court. If we lose posses-

(Concluded on page 28)

PROBABLY the greatest play-maker and passer in the game today, Dick McGuire, former St. John's U. captain now starring with the N. Y. Knickerbockers, owes his success to a supple pair of hands, an uncanny anticipatory sense, and a peripheral vision that borders on the supernatural. To fully appreciate his ability, you have to see him operating on the dead run. But that wasn't our purpose in posing him for these exclusive magic-eye sequences. Our idea was to demonstrate the basic passes for the benefit

of the beginning player. With the exception of the unique flipfeed at the bottom of the page, all the passes shown are essential fundamental skills.

Like all great passers, McGuire observes three rules in passing the ball:
(1) He gets rid of it quickly; (2) he aims ahead of the receiver to a point

above the waist; and (3) he adjusts the speed of the ball

to the speed and direction of the receiver.

The chest pass is executed with a quick snap of the wrists and a forward push of the thumbs and fingers. The weight goes forward with the ball and the arms follow through. The hook pass can be thrown from a standing position or after a recovery off the backboard. In this sequence, the ball is brought over head with a fairly straight arm, and released with a strong wrist action, the fingers snapping under the ball as it is released.

## **McGuire Passing**

THE passer should hold to the thought that every good pass leads to a score and a poor pass leads to the loss of the ball. Sometimes he may be hurried and still get the ball away. But it is better to be forced into a held ball than to have the pass go wild or into the opponents' hands.

The beginning player should never pass blindly. He should see his receiver and deliver the ball with a "lead." If the latter is partially covered or is cutting away with his back to the ball, the passer should withhold the ball even if the cutter is yelling for it.

The correct pass to use depends on the position in which the ball is caught and whether the situation calls for a fast

pass or a delayed one. A smart passer will mix his passes, never using just one kind of pass to the exclusion of others.

The baseball pass is thrown in much the same way as a catcher pegs a baseball. The ball is carried back behind the ear, with the elbow

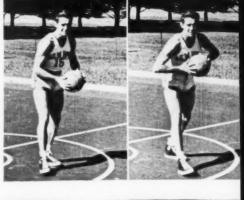
and wrist doing practically all the work. The peculiar flip pass on the right is a McGuire special. When the Knickerbocker rookie is covered closely, he will use this pass to slip the ball under his guard's arm into the pivot, and cut sharply off the receiver, running his man into him. McGuire is a past master of this quick feed and drive tactic.

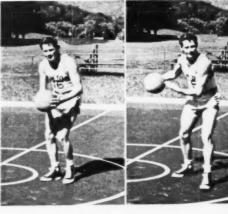
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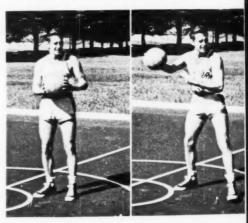


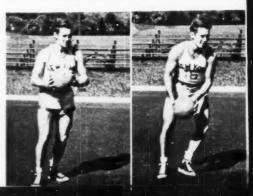
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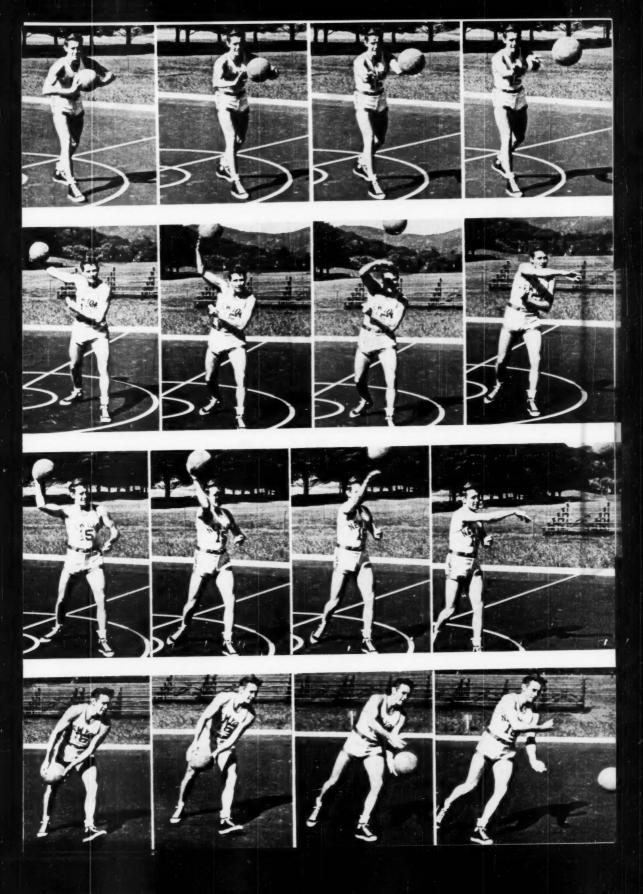
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George Mikan demonstrates the onehanded set shot. Note that the ball is started up with both hands and that the fingers completely control the shot.

HE easiest and quickest goal in basketball is that made on a fast break. It is my contention that a fast break occurs only when you beat your opponent down court and outnumber them. When this condition prevails, one of the men in on the fast break will be free to shoot, pass, or move as he pleases.

If your opponents are fast enough to get back and meet your break with equal numbers, then we do not consider it a fast break, but merely an offensive situation in which we individually or collectively will try to elude our opponent either by a screen, a give and go, or by setting up a pivot.

In the succeeding paragraphs I will attempt to explain the requisites of the fast break and how I teach and develop the break as part of our offense.

I have always felt that the teams of the service academies or military schools should be the best conditioned in the country. We have the ideal set-up to keep our men in excellent physical shape. Our players get at least eight hours of sleep each night. They go to bed and arise at regular hours. The meals they receive at the training tables are well-balanced and eaten at the same time each day.

As you can see, "regularity" is the key to excellent physical condition.

With these conditions prevailing, the fast break has become an integral part of our offense. We feel we can run with any team and that inevitably it will be our opponents who will tire first.

Since my job is comparatively easy insofar as conditioning is concerned. I find it very profitable to spend as much time as possible on rebounding and getting the first

## Navy's Fast Break

pass out from the rebound.

These two factors plus physical condition are the basic requisites of an effective fast break. If any of these phases are weak or not taught, your fast break will suffer accordingly.

In rebounding I stress footwork, blocking out, getting position, and then jumping. All these fundamentals are part of our fast-break drills and are constantly stressed.

That first pass is usually the most important factor in getting your fast break started. If you cannot make the first pass, your break will never develop. For this reason we permit the rebounder to make any type of pass he desires in order to put the ball quickly into play.

If he is being pressed or sees no opportunity to pass, he is permitted to dribble and drive towards his basket until a passing opportunity materializes. I permit dribbling on the fast break only when there is nobody to pass to or when a man is free and driving in for a lay-up.

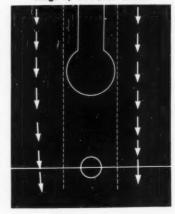
Pivoting away from your opponent after the rebound is an important fundamental which is stressed in order to gain more freedom for the first pass. A good fake along with the pivot also proves helpful.

Our first pass will vary in length. We pass beyond mid-court only when one or more of our men is completely free. Usually our passes are short of the mid-court line and are thrown down-court, not across court.

We start our fast break as soon as we rebound. The rebounder and the teammate nearest him are responsible for getting the first pass out. The remaining three men start breaking in two or three alleys depending upon whether it is a two-or three-man break.

If it is a two-man break, we move in the pattern shown in **Diag. 1.** The players break as shown, with the ball being cleared to either man in the outside alley.

Diag. 1, Two-Man Break



#### By BEN CARNEVALE

When the fast break involves three men, our pattern develops as shown in Diag. 2. The ball is cleared to an outside alley, with the outside men staying wide and spread. Before reaching our foul circle, the ball is centered by a pass or dribble. Soon as the defense commits itself, the middle man passes off to the free man, on either side. This opportunity is lost when the ball is kept in the right or left alley.

Diags. 3-6 outline a series of four drills with which I coach and stress the vital elements of our fast break.

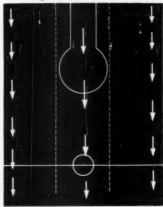
Diag. 3: A three-man figure-8 weave up and down court for conditioning, passing, ball-handling, and shooting at top speed. The idea is to pass and cut behind the ball, go down court, shoot and return—stressing speed and ball-handling at all times. The men alternate from line 1 to 2 to 3 and then back to 1.

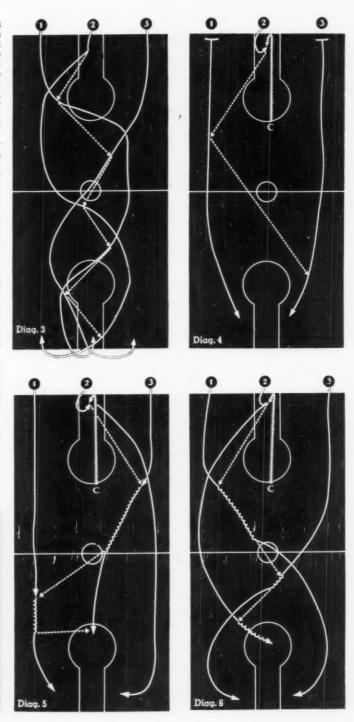
Diag. 4: A two-man fast break in straight lines, with lines 1 and 3 breaking down the sides after line 2 gets the rebound that C (coach) produces. The fast breakers do not start until No. 2 obtains possession. Any type of pass can be made by 2, and the number of passes made after the initial one depends on the defense.

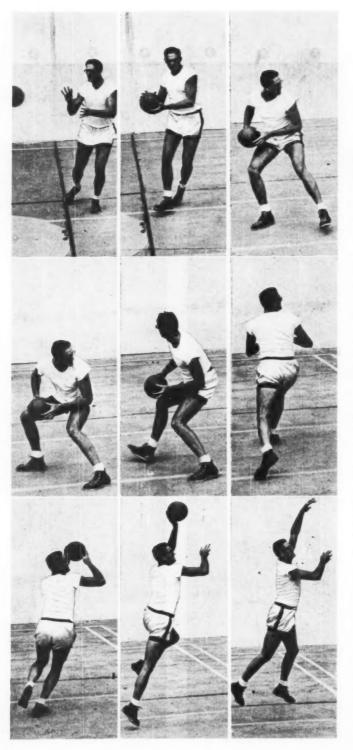
Later on a defensive man can be put on 2 to make the initial pass more difficult, and another opponent can be positioned down court to stop the shot. The lines alternate after every break.

Diag. 5: A three-man fast break in straight lines. Line 2 rebounds the shot, while 1 and 3 break down the side alleys. The first pass can go to either 1 or 3, with the rebounder cutting toward the receiv-(Concluded on page 20)

Diag. 2, Three-Man Break







## Frisco

Basketball is essentially a game of percentage based on sound habits of play—a thorough working knowledge of the fundamentals and the proper reactions to game situations. There is just one way to develop these habits—through rigorous, repetitive work on them in daily practice sessions.

At San Francisco, this training is accomplished through a series of practice drills predicated closely upon our offensive pattern. To approximate game conditions still further, we always have our offensive men working against active defensive resistance.

Since our drills furnish the keystone to our system, I will describe each drill and show how it fits into our team play. Later on in the article, I will paint in the broader aspects of the system.

The one-and-one drill, embracing an offensive forward, a guard, and a feeder, comes first. All action is confined to the forward's normal operating area, which we term the forward's quarter of the offensive court (Diag. 1).

To create the proper lead, the forward finesses the guard in the area of the baseline and breaks to receive the ball. Upon reception, he attempts to create a good shot through individual skill. The defensive man contests the lead pass from the feeder and then tries to defend against a good percentage shot.

This drill enables us to improve the following skills:

#### PIVOT SHOT BY MIKAN

Coming in from the side, the world's greatest scorer takes a pass, fakes deep to the left with body, shoulder, and head, and comes back for a shot with the left hand. Note that he keeps the ball "put" while feinting (third picture) which serves both to protect the ball and facilitate the pivot. The pivot is made off the left foot with the right leg being swung back and across. A strong push brings Mikan under the basket where it is child's play (for him!) to lay the ball up and in.

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## **Continuity Pattern**

1. Proper footwork. When receiving the ball, the forward comes to a jump stop, assuming a flexed knee position with the inside foot advanced as the pivot foot. This position enables him to protect the ball against the guard and establishes the proper base for a reverse turn or a drive across the guard, should the latter fail to adopt a balanced defensive stance.

2. Proper body position in the reception of the ball.

3. The variable use of individual skills in finessing the guard.

4. Percentage shooting from a

When receiving the ball from the feeder, the forward is held responsible for the creation of a good passing lane. To accomplish this, the forward must fake the direction of movement. While this seems comparatively simple, the habit can be developed only through constant practice. Many close games are lost through failure in adhering to this elementary fundamental of "meeting" the ball!

The necessary stimulus to proper habit reaction can be given through the use of active and passive defense. The boy with a limited, stereotyped style must be made to realize his limitations and to work until resourcefulness and flexibility become part of his daily play.

Defensively much can be accomplished in this drill. It permits the correction of poor defensive habits, such as:

- 1. Overcommitment on fakes.
- Unbalanced position of feet in contesting leads or shots at the basket.
- Improper body balance and court position in covering man with or without the ball.
- Laxity in maintenance of mental and physical poise.

The importance of good individual play magnifies upon reflection of the great advancement in scouting. The competent scout doesn't restrict himself to an analysis of only the offensive and defensive pattern, but carefully notes the weaknesses and strength of each man's play.

The two-and-two drill, in which

a forward and a guard on offense work against a forward and a guard on defense, comes next (Diags. 2 and 3). Again the action is confined to a forward quarter of the offensive court; and a shifting or a straight man-to-man defense may be employed.

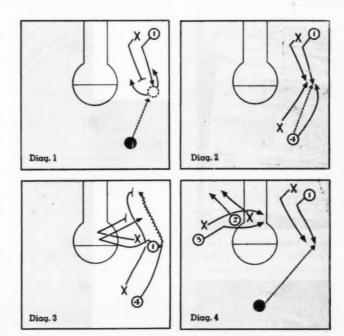
Diag. 2: Player 4 (guard) passes to 1 and rolls to the outside. The path of his cut (toward the basket) is important, as he should be heading in that direction in the event he is handed the ball. No. 1 fakes his man to the center and advances to meet the ball.

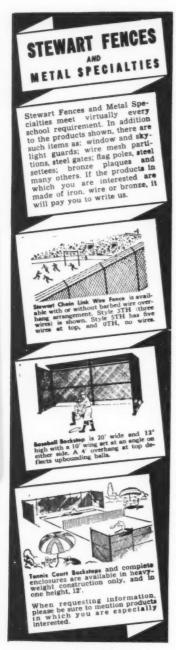
Diag. 3 outlines the ensuing play. No. 1 hands off to 4, who proceeds to dribble in as far as he can go. No. 1 breaks to the foul line and attempts to create a passing lane for the dribbler. If 4 is tied up with the ball, a two-man action between 4 and 1 develops.

All action is confined to the unshaded area of the court. The objectives are to perfect timing in handoffs between guard and forward and to create good shooting opportunities by clever two-man action. Particular emphasis is given proper stops and reverse turns by the dribbler and good faking and change of direction in the cut of the breaker. The offensive movements must, of necessity, adjust to the type of defense encountered.

Defensively, team play is stressed. Coordination of movement between front-line and back-line defensive men is developed. The guard on the ball must adjust position to allow the guard on the cutter to slide through. All shifts on defense by these two men are called by the backline man.

Three-and-three drill: Two forwards and a center now work against two guards and a defensive center (Diags. 4-6). A feeder is used to pass the ball to the offensive men, and inside offense is accentuated





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with emphasis on timing between the passer and cutter.

A passing lane must be opened as the cutter advances to the basket area. This requires split-second timing and coordination, which can be acquired only through practice under the variable situations of defensive play.

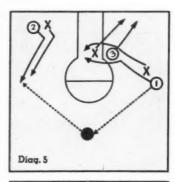
Diag. 4: The feeder passes to 1, who advances to meet the ball. The receiver, 1, now has three options: (a) to create a shot through individual action; (b) to pass to 3 breaking across 2's screen into the basket area; (c) to return pass to the feeder. No. 2, after setting the screen, slides to the weak side.

Diag. 5: The ball goes from 1 to 2, with 2 having the same options as 1 in Diag. 4.

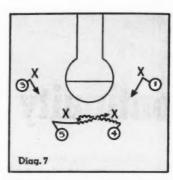
Diag. 6: The same play but with 3 now having the options that 1 and 2 had in the preceding diagrams.

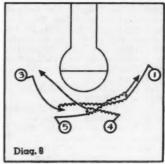
As the diagrams indicate, the continuity can be sustained through a constant interchange of positions by the three inside men. A good court balance is maintained which insures correct rebounding balance.

Forced passing is strictly taboo because an optional lead (to the feeder) always exists. The inside screener does NOT pick, but establishes a screen as a result of the movement of the cutter. Here again the feint indirection of movement before the cutter's break is very important.









This drill affords the opportunity to stress rebounding. Coverage of the rebound area after a shot is stressed and defensive practice is also given much attention.

One of the primary fundamentals of sound defense-peripheral vision -is strongly emphasized, as well as team deployment in relation to the position of the ball, individual tactics in covering the cutter, sliding through screens, and position on rebounds.

When a shifting of defensive responsibilities is called for, alertness in calling the shift and quickness of adjustment are stressed.

The dribble rotation drill in Diags. 7-9 is accorded a great deal of time. In this maneuver, two forwards and two guards operate offensively against two defensive forwards and guards. The action is initiated by a guard in possession of the ball.

Diag. 7: No. 4 with ball fakes his man outside, then dribbles toward 5. The latter takes a handoff and dribbles in the direction of 1.

Diag. 8: Player 5 now hands off to 1. who has faked a step toward the center and come back to meet the ball. Upon receiving the ball, 1 dribbles in the direction of 3 coming to meet the ball.

Diag. 9: Player 1 hands off to 3 and assumes same path as 4 in Diag. 7, while No. 3 dribbles in direction

(Continued on page 44)

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## Wrestling **ESCAPES**

N MY article last month, I analyzed the fundamentals of standing wrestling and take-downs. Now let us get down on the mat.

The ability to escape quickly from an opponent is a psychological weapon second only to the ability to take him down. The expert at take-downs and escapes will win the great majority of his matches even though he doesn't have the ability to gain a fall.

Escapes, if we include both breaking to a neutral position and reversals, have been exploited to the highest degree in amateur wrestling. Body structure must be taken into consideration in many of the advanced maneuvers.

A short, stocky lad may be highly successful with an escape which a tall, thin lad cannot use. The tall wrestler must learn to exploit the leverage he possesses, while the short boy must use his drive and concentrated power.

However, there are several basic maneuvers that can successfully be used by both types and which can form a solid background for the later development of advanced escapes. These maneuvers are simple both to teach and execute if the few key movements which make them work are constantly drilled home.

A good, solid defensive referee's position is a prerequisite to learning escapes. In Picture 1 the wrestler on the bottom has taken such a position.

By A. G. SIDAR, Jr.
Frosh Coach, Rutgers University

Note that the knees are spread as wide as the rules permit (no wider than the width of the shoulders), affording a good base from which to operate. The head is up with the neck bulled, and the hands are properly spaced on the mat.

The boy is back on his haunches with the toes extended so that the insteps are flat against the mat, thereby making it difficult for the opponent to grab the ankles.

For some boys, it is a physical impossibility to flatten the insteps on the mat. They should turn their toes under and attempt to gain speed of movement to counter ankle grabbing.

The boy cannot be easily moved in this position and can readily initiate an escape. His position is such that at the referee's command "Wrestle!" he can move instantly.

Stand-Up. This escape is one of the simplest to execute and quite successful when properly done. In Picture 2 the outside (right) foot has been quickly moved forward and the right hand has covered the opponent's fingers to prevent him from locking his hands.

At this point, the wrestler brings the left foot under him (Picture 3) and maintains a wide base as he continues to prevent the opponent from locking his hands. He then pulls the hands from around the waist (Picture 4) as he turns in to complete the escape.

Common errors include: (1) Attempting to stand by moving the













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inside foot first. (2) Too narrow a base when on the feet. (3) Permitting the opponent to lock his hands.

A Turn-in, when attempted from the referee's position, must be a rapid surprise maneuver. At the referee's command "Wrestle!," the boy uses his right knee as a pivot point (Picture 5) as he pulls the left side of his body back under his opponent's right arm.

The left side of the body must be made as small as possible. This is accomplished by drawing the left elbow back to the groin and turning the head toward the opponent while trying to place it under the left shoulder.

In Picture 6, the pivot on the right knee is continued as the head moves under the opponent's shoul-

#### Sit-Out and Turn-In









der. The left arm has cleared his body and is moving over his back for an attempted reversal.

In Picture 7, the reversal has been completed and the wrestler has come out on top of his opponent. In most cases a turn-in will work as an escape rather than a reversal.

Common errors include: (1) Poor placement of the left elbow at the outset, permitting opponent to control it and prevent the turn-in. (2) Attempting to back out instead of pivoting on the right knee.

Sit-Out and Turn-In. This escape is essentially a turn-in in combination with a preliminary movement. The sit-out creates distance between the wrestler and his opponent and increases the possibility of escape.

In Picture 8, the outside (right) foot has been brought forward to the mat. This foot and the left hand are used as supports for the body to swing on. The inside (left) leg is swung forward between the hand and the foot.

The left side of the body lands on the mat (Picture 9) as the left arm is collapsed under the body with the elbow at the side of the stomach. The weight is directed forward as the wrestler prepares to use the point of his left sthoulder as a pivot. The turn-in is started by pivoting on the left shoulder as the wrestler turns on to his left knee.

In Picture 10, the wrestler is drawing his left arm and his head

Wrist Roll







under his oponent's arm as his right knee moves to the mat. The right knee supports the body weight as the wrestler pulls out from under his opponent.

Picture 11 shows the maneuver completed as a reversal. A sit-out and turn-in can achieve either a reversal or an escape.

Common errors include (1) Attempting to turn-in with the body in a sitting position. The body must be in contact with the mat from the shoulder to the knee. (2) Permitting the opponent to hold the left elbow. If it is placed in front of the body, this cannot be done. (3) Weight directed toward the back as the layout on the mat is executed. This permits the opponent to pull the (Concluded on page 20)

The Switch











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wrestler on to his back. The weight should be forward and toward the stomach.

The wrist roll is a fundamental escape which has several variations and can be successfully worked in combination with a sit-out and turn-in or a switch.

In Picture 12, the opponent's wrist has been secured with the right hand and is being pushed down to the inside thigh. The right knee has been moved forward and to the left

The wrestler quickly rolls to his right (Picture 13) as he holds the opponent's wrist tightly to his body. The left leg, with the foot used as a hook, lifts and throws the opponent's left leg in the direction of the roll. This movement is important to the success of the maneuver.

As the wrestler comes out on top (Picture 14), he releases the wrist and swings the left leg backward and under the right leg as he turns to his stomach with his chest on the near side of the opponent's chest. A position perpendicular to the opponent with the feet spread wide completes the maneuver.

Common errors include: (1) Insecure grip on the wrist. (2) Attempt-the wrist roll when the opponent is hanging back. (3) Remaining parallel to the opponent when the roll is completed.

The switch is a leverage reversal which has been perfected to a high degree by many wrestlers. It can

be used in combination with a wrist roll, turn-in, and sit-out and turnin.

In Picture 15, the left hand has been moved over to the right hand and the right knee is being lifted up and out to permit the left leg to come through. The right arm is starting back to act as the lever.

In Picture 16, the right arm is placed over the opponent's near arm with the hand on the inside of his near thigh. The left leg is coming through between the foot and hand on the mat. As the wrestler attains a sitting position, the left hand on the mat must be quickly lifted to prevent its being pulled back by the opponent.

In Picture 17, the wrestler's body weight has been taken off the mat and is directed forward through his opponent's shoulder. A short sliding movement of the hips, away from the opponent's side, while the wrestler's weight is on the upper arm, produces terrific leverage.

As this leverage drives the opponent to the mat, the wrestler pushes the hand off his waist with his left hand and goes behind for the reversal (Picture 18).

Common errors include: (1) Sitting in too close to the opponent, making it impossible to get the arm over his arm. (2) Keeping the left hand on the mat too long, thereby permitting the opponent to pull it back. (3) Throwing the arm over the opponent's back instead of placing it on the inside of his thigh.

## Navy's Fast Break

(Continued from page 11)

ing alley. The receiver drives to the center alley and dribbles down or passes to the side.

The ball must be returned to the center man before he reaches the foul circle. Defense against the rebounder and cutters can be added later. The lines alternate from 1 to 2 to 3 and back to 1.

Diag. 6: A three-man fast break crossing with each pass. This drill is similar to the previous one except that the cutters cross behind each pass and move in a figure-8 pattern. The number of passes determine the number of crosses.

Whenever we outnumber the defense on a fast break, we sprint and move in straight lines. If the defense gets back fast and is equal in number, we then cross behind the pass and attempt to force the defense into errors.

Probably the greatest mistake made on three-man breaks is that of

the passer giving the ball away too soon or too late to the man driving in for the shot. Our middle man always drives toward the basket until a defensive man definitely commits himself to take him; he then passes off to a free teammate.

We use practically the same theory in our two-man break, but since we have only two men breaking we can't center the ball. Hence we continue driving until the defense commits itself.

If our shot is good, we get back court as fast as possible. If our attempt is unsuccessful, we go for the rebound since we outnumber the defense. Should the defense capture the rebound, our move is to tie the retriever up so that he can't throw a long pass in any attempted fast break.

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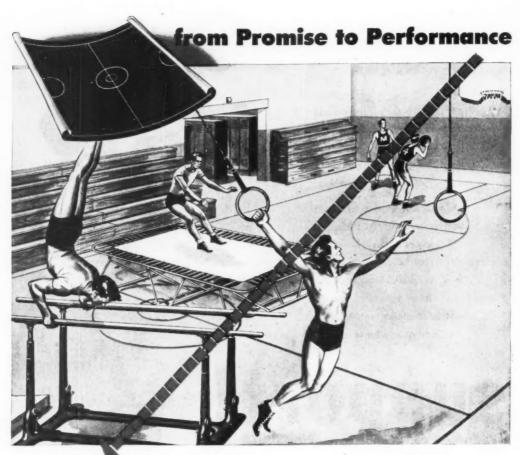


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## **Get That Tap!**

IT IS reasonable to assume in jump-ball situations that where one boy enjoys a clear-cut height advantage over the other, his team should wind up with possession nearly every time. Yet time and again you will see a boy clearly out-tap a shorter man, only to have an opponent come up with the ball.

A limited survey by the writer last season indicated that the taller boy's team secured possession only 60% of the time. Obviously this is bad basketball. There is no good reason why, with careful planning, possession cannot be gained 95% of the time (whenever your jumper has the height advantage).

They key to gaining possession lies in knowing the exact spot, instead of the general area, to which the ball will be tapped. This requires a close coordination between jumper and receiver—a simple yet effective system coordinating the transmittance and reception of the tap.

We employ such a system at

Southern High. This plan designates specific floor spots for the tap, yet is flexible enough to assure us of hitting any desirable spot on the floor.

Taking a tip from the aerial gunner, we visualize the jumper as the center of a dial and select a clock hour as a target for the tap.

The jumper is presumed to be facing twelve o'clock. As illustrated in **Diag. 1,** six o'clock is directly behind the jumper, nine o'clock is directly to his left, etc. In this manner, all the twelve hours indicate definite spots to which the ball may be tapped.

Just before the ball is tossed up, the captain calls a number from one to twelve. This number informs the jumper of his exact target, and tells the receiver exactly where to expect the ball.

If the receiver times himself properly, he can meet the ball in mid-air and gain uncontested possession. The captain, however, must be careful to call a clock hour on which no one is standing so that the

#### By LEON D. HOROWITZ

Southern H. S., Baltimore, Md.

receiver may step in and meet the ball in flight.

In early-season practice, the acting captain calls the time in full—"two o'clock," "seven o'clock," etc.—to impress the idea of the clock on the minds of the team. After two or three days of this, the captain merely calls "two," "seven," or whatever number he wishes.

A few days later the call may be changed to some wording that conceals the system from the opposition. For example, the captain can call a normal game condition like, "Who's guarding number two?" "Watch number seven!" or "Look out for ten!"

The opponents will take for granted that he is referring to jersey numbers, but our players know that the call implies a tap to the two o'clock spot, the seven o'clock spot, or the ten o'clock spot. (On one occasion a player criticized the call "Who's guarding number two?" as illogical because players could not wear numbers one or two on their jerseys. But so far this illogicality has never occurred to an opponent during the heat of a game.)

After the target has been established, a new problem arises. Which player should meet the tap? Unless the receiver is predetermined, two teammates may collide in jumping for the ball. Or, even worse, each player may assume that the other will take it. To forestall these possibilities, each boy is assigned definite numbers for which he is responsible.

In the center circle or in offensive territory, we line up as in **Diag. 2**. We call the right forward our 2 man because he occupies the two o'clock spot on all held balls. The right guard is our number 5 man because he occupies the five o'clock spot.

(Concluded on page 46)







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- 5 MILK or caffein-free beverage.

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Stubbs (Carmel, Ind.)	Noblesville Qua		Ustick (Modesto, Cal.)	Sacramento Se			
220 YARDS DASH			HIGH JUMP				
Thresher (Garden City, N. Y.)	Sectional	20.9	Harper (Hammond, Ind.)	Sectional	6-5		
Remigino (Hartford, Conn.)	State	21.2	Du Hamel (Inglewood, Cal.)	So. Counties	6-4		
Schopper (Lincoln, Los Angeles)	Northern Leagu		Jiles (Santa Ana, Cal.)	So. Cal. Finals			
Scott (North, Des Moines, Iowa)	State	21.3	Miller (Santa Monica, Cal.)	El Monte Rela			
Miller (Polytech, Long Beach, Cal.)	C.I.F. 1/4 Final	21.3	Murray (Jordan, Los Angeles)	S. Barbara Re			
Sykes (Phillips, Chicago)	State Prelim.	21.5	Betton (Sumner, St. Louis, Mo.)	IIIMo. Conf.	6-4		
440 YARDS DA	SH		BROAD JUM	P			
Sax (Kearny, N. J.)	State	48.3	Brown (Jordan, Los Angeles)	<b>Huntington Pa</b>			
Daniels (Kerrville, Tex.)	State	49.2	Sorgen (Riverside, Cal.)	C.I.F. So. Sect.			
Adrian (Hollywood, Cal.)	State	49.3	Plessas (Lowell, San Francisco)	S.F. City	23-10		
Scott (North, Des Moines, Iowa)	State	49.3	Davis (Hoover, Glendale, Cal.)	C.I.F. Semis	23-9		
Boucher (Central, St. Joseph, Mo.)		49.4	Simmons (McClymonds, Oakland, Cal.)	Oakland City	23-87		
Nawn (St. John's, Mass.)	State	49.5	Johnson (Jefferson, Los Angeles)	So. League Pre	1. 23-4		
Jones (New Rochelle, N. Y.)	Sectional	49.5	SHOT PUT				
Green (Jefferson, Los Angeles)	State	49.5	Hooper (North Side, Ft. Worth, Tex.)	Texas Relays	59-5		
880 YARDS RU	IN		Norris (Grossmount, Cal.)	C.I.F. 1/4 Finals	58-4		
Cryer (Du Sable, Chicago)	District	1:55.7	O'Brien (Santa Monica, Cal.)	C.I.F.	57-9		
Porasso (Edison, Fresno, Cal.)	Central Section		Johnson (Pittsburg, Cal.)	<b>Modesto Relay</b>	s 57-41		
	State	1:58.1	Wilhoite (Merced, Cal.)	State	57-3		
Firestone (Compton, Cal.)			Robertson (Ames, Iowa)	Little Cyclone	56-59		
Van Pelt (Harrison, N. Y.)	Sectional	1:58.6	Forester (Wilson, Dallas, Tex.)	City	55-11		
De Boer (Hanford, Cal.)	Central Section						
Rife (Custer Co., Mont.) Watson (Battleground, Wash.)		1:58.8 1:58.8	DISCUS THRO				
-		1.56.6	Gardner (Newton, Iowa) Hooper (No. Side, Ft. Worth, Tex.)	Cent. Ia. Conf.	179-23		
ONE MILE RU	N		Robertson (Ames, Iowa)	Cent. la. Conf.			
Stayton (Anderson, Ind.)	State	4:24.0	Forester (Wilson, Dallas, Tex.)	City	161-2		
Black (Abington, Pa.)	U. of Penn. Inv.	4:24.2	Becker (Ferguson, Mo.)	State	161-1		
Bagby (West, Philadelphia)	U. of Penn. Inv.	4:24.4	becker (reigoson, mo.)	Jidie	101-1		
Stribling (Commerce, San Francisco)	State	4:25.1	JAVELIN				
Dwyer (Seton Hall, N. J.)		4:25.7	Fetty (Bellingham, Wash.)	State	191-7		
Jones (Washington, Alexandria, Va.)		4:26.5	Longo (Tech, Chapman, Conn.)	State	184-51		
iders (Tri-City, Buffalo, III.)	District	4:27.0	Matto (Plum Twp., Pa.)	State	180-51		
Wise (Springfield, Mo.)	State	4:28.4	Sutton (Bend, Ore.)	State	179-6		
HIGH HURBIT			York (Dedham, Mass.)	State	178-0		
HIGH HURDLE		14.2	Rocker (Jesuit, New Orleans)		177-07/1		
Veith (Lyons, La Grange, III.) Davis (Hoover, Glendale, Cal.)	District State	14.4	440 YARDS REL	AY			
Philbee (Manual, Peoria, III.)	District	14.5			40.5		
Davis (Pampa, Tex.)	Regional	14.5	Corpus Christi, Texas	State	43.1		
Hall (East, Madison, Wis.)	State	14.5	Boys H. S., Brooklyn, New York	Penn. Relays	43.2		
	Central Section	14.5	Ames, Iowa	State	43.5		
	URDLES		880 YARDS REL				
		22.0	Jefferson, Los Angeles, California	State Tryouts	1:28.7		
	Regional		Jordan, Los Angeles, California	State Tryouts	1:29.0		
	Regional	22.0	Lyons, La Grange, Illinois	District	1:29.5		
	State Prelim. State	22.1	Hoover, Glendale, California	C.I.F.	1:29.8		
	State	22.2	San Diego, California	C.I.F.	1:29.8		
	State	22.4	Fremont, Los Angeles, California	State Prelim.	1:29.8		
	Sectional	22.4	ONE MILE RELA	AY			
					2.27		
lagee (Oak Park, III.)	State Prelim.	22.4	Gladewater, Texas	State Prelim.	3:27.3		
180 YARDS LOW H	URDLES		Roosevelt, Gary, Indiana Amarillo, Texas	State State	3:27.3		
	C.I.F. Semis	19.2	Coffeyville, Kansas	State	3:27.7		
	S. F. City Prelim.		Controlle, Kullsus	Jiule	3.27.2		
	C.I.F.	19.2					
	L. A. City Prelim.		Compiled by E. A. THOMAS, No	tional Federation	on		
(animali) son Mildeles)	Pacific League		representative on the Track				

Pacific League 19.6

State

State

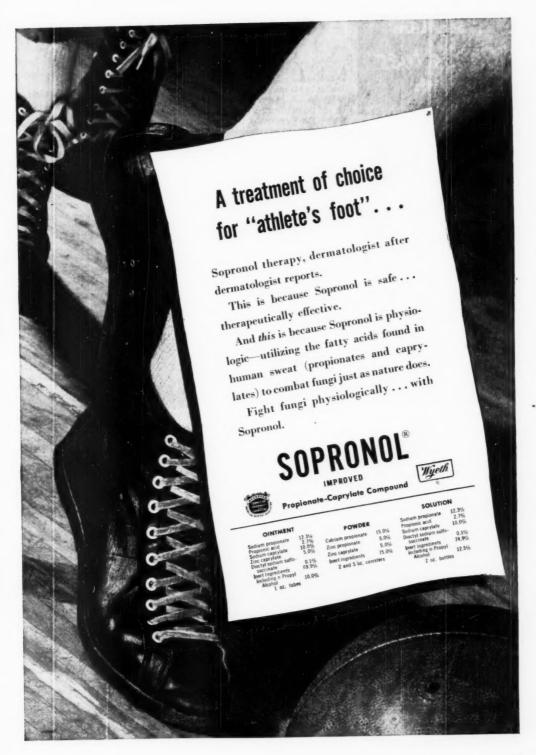
19.7

Compiled by E. A. THOMAS, National Federation representative on the Track and Field Rules Committee for the 1949 Official Track Guides.

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## Oklahoma A. & M.'s Defense

(Continued from page 7)

sion of the ball, every man's concern is defensive position and that is all that is in his mind.

We do not attack the ball-handler or try to intercept the ball. Instead, we get position between the ball and the basket and then pick up our man.

Therein lies the secret of a good defense. How quickly can you revert from an offensive to a defensive position? If it takes you the count of three or four or more, that is too late. You must be able to realize the change instantly and make your movements accordingly.

Now that you are on the defensive, your only concern must be in keeping the opponent from scoring. If your mind is taken up with thinking about breaking to the offense and intercepting passes, mistakes will be numerous and costly.

When the opponents shot goes up, each man on the defense must fold back around the lane area and set what we term "a defensive cup." If we have all five men in that cup, even if we do not get our hands on the ball, we are in a position to keep any opponent from tipping or going back for a second shot.

We call our particular type of defense "man to man with a sinking, or sliding, off side." By this I mean wherever the ball is, that man must be covered tightly unless he is outside Zone B. On the off side of the ball (opposite side of the court from the ball), every defensive man is sinking or sliding to the middle in order to stop any driver.

How effective this may be depends upon how quickly the sinker can get back up on his man as the ball moves in his direction. This, of course, is dependent upon the individual. If he is quick and his reactions are fast, he will be able to furnish more help in the middle.

This man-to-man defense encourages individual responsibility and the desire to out-play an opponent. It is easily adaptable to all types of offense and makes it possible to match speed against speed and height against height.

We do not believe in the switch, or shift, when a man is about to be screened. If a boy knows that he can shift any time, he will be inclined to become a little lazy. But if he knows that he must "come through a screen" in order to stay with his man, he will develop more fight and scrap.

Every player should be ready to help a teammate, but only if he has made a mistake and cannot possibly cover his man correctly.

Many coaches feel that certain weaknesses exist in this type of defense. I would like to mention some of these and explain the way we look at them.

1. Susceptible to screen plays. This type of defense need not be susceptible to screen plays if the defensive man covering the screener plays away from him and is alert for the driver. We teach the man taking the screener never to play him tightly, but rather to step back and be ready to help in case his teammate does not get through the screen.

#### SINKING OFF SIDE

Many screens are set on the side of the court away from the ball, with the screener moving from the inside to set his screen on the outside. Our defense makes it necessary for men on the off side of the ball to sink as much as possible. When they do so, it becomes almost impossible to set an effective screen.

2. Does not afford opportunities for a fast break.

This defense stresses position rather than interception. In fact, we teach boys, and especially young players, to forget entirely about the ball and concentrate on position.

Naturally, a person might assume that this would lead to few interceptions and little opportunity for quick breaks. However, we find that if the sinking off side is correctly played, chances for the interception without losing position are as likely as playing for them altogether.

As I stated before, we do not believe that the fast break is possible if the defense is correctly played. If we find the defense out of position, we naturally will go for the quick break. But we feel that position on the defensive end of the court is more important than trying for this break.

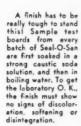
3. It is more tiring and requires the boys to be in better condition.

This definitely is true. Many consider this a weakness but, to us, it is a strength, for we know that our players are going to be in condition. Here again the question of responsibility enters. If a boy knows what a system of play demands of him, and knows what he must do to be a part of it, then he will make every effort to condition himself to meet this.

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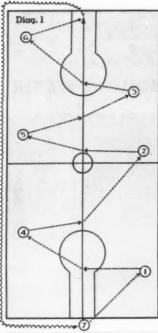
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Diag. 2

# 3510B

Diag. 1: Player 7 passes to 1 and cuts straight down the floor for a return pass. After repeating the procedure with each player, No. 7 dribbles around the outside of the floor back to his original place.

Diag. 2: Dribbling drill on three maneuvers—straightaway dribble, dribble and stop, and change-of-direction dribble.

## FAST BREAK DRILLS

By J. W. HALL

Riverview Gardens H. S., St. Louis, Mo.

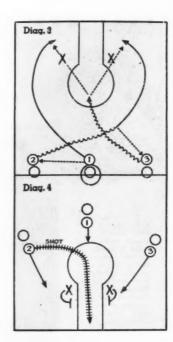
TOO often we hear fastbreak ball in high school referred to as "throw-itand-run" or "gym class" basketball, the insinuation being that it is a helter-skelter proposition based on no specific pattern of movement. While in most cases this concep-

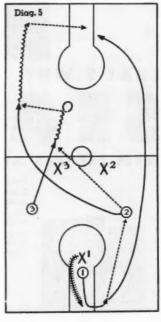
While in most cases this conception of the fast break is completely erroneous, there are times when it holds fairly true. A lot of coaches are extremely slipshod about their fast break. Instead of equipping their boys with a systematic modus operandi, they leave them to their own devices.

In college ball this may not constitute any great felony, since the players have the maturity and savvy to free lance. In high school ball, however, this is often a bad error. Where a team's fast-break progress is left to natural ability and trial-and-error learning, the chances for success are not going to be very great.

Coaches should recognize the fact that fast-break ball demands a mastery of definite skills, and that in every diversified series of actions, there are certain key or pivotal movements which, when recognized, taught, and learned well, insure the success of the entire action sequence.

The ability to pass on the move, smart dribbling, and rebound and pass-out skill are some of the key individual skills essential to suc-





Diag. 3: Players 1, 2, and 3 try to work the ball through two defensive men (X's). Diag. 4: Practice in set shooting and rebounding with opposition by defensive men.

Diag. 5: A 3-on-3 situation approximating game conditions. X-1 starts drill by taking a pivot shot and then following it up.

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cessful fast breaking, while skills such as two-on-one, three-on-two, and quick shifting from defense to offense are equally essential from the team angle.

The accompanying fast-break drills offer a valuable training medium for the development of these skills. At the same time, they meet the three requirements for any good drill: They are pleasant to execute, they teach the desired skill, and they can be performed by a fairly large group.

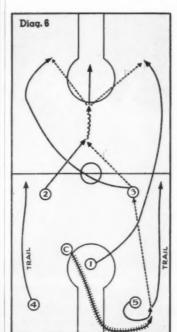
**Drill 1:** Player 7 passes to 1 and cuts straight down the floor for a return pass. The procedure is repeated with each of the other players, after which 7 dribbles around the outside of the floor back to his original position and repeats the procedure.

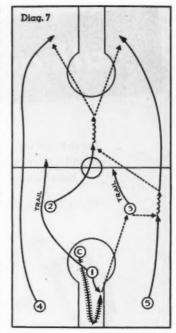
**Drill 2:** A dribbling practice on three maneuvers—straightaway dribble, dribble and stop, and change-of-direction dribble. with each player taking a turn at each maneuver.

**Drill 3:** Players 1, 2, and 3 try to work the ball through two defensive men (X's). The latter attempt to deflect the passes and shots, but in particular work for rebounds and pass-outs to players in line 2 and 3.

**Drill 4** affords practice in set shooting and rebounding with the defensive men (X's) fighting for rebounds and pass-outs.

Drill 5 is predicated on a 3-on-3





situation that approximates game conditions. X1 attempts a pivot shot and follows up. No. 1 obtains the rebound and quickly hook-passes out to 2, then follows the pass-out. No. 3, who is on the move during the pass-out, takes a pass from 2, dribbles, stops, pivots, and return-passes to 2, who has trailed his pass. The receiver advances the ball with a dribble and can pass off to 1 coming down the other side of the court.

Drill 6: An all-court fast-break pattern. C, the coach, tosses the ball against the backboard so that it rebounds into 5's hands. The latter pivots and hook-passes out to 3. No. 1 follows the pass-out, cutting off 3's back. No. 3 chest-passes to 2 breaking down the center, then follows his pass. The receiver advances the ball with a dribble and passes off to 1 or 3 driving down the sides. Players 4 and 5 trail the maneuver.

Drill 7 outlines the same maneuver but with 1, the center, rebounding and passing out. Player 3 receives the pass-out here, pivots, and passes off to 5 breaking past him. Player 5 advances with a dribble and passes in to 2 cutting down the middle. The receiver dribbles and passes off to 4 or 5 coming down the side.

Both these drills (6 and 7) should be practiced on both sides of the court.

The closer a drill approximates game conditions, the better it is.

#### "Here Below"

(Continued from page 5)

season, will chip in and buy the coach a gift—provided they like the guy.

Well, Pete is unique in that he got his gift after a rather mediocre season (1947-48). The squad presented him with a briefcase in which was engraved: "That's O.K. We'll get 'em next year."

The other anecdote concerns the championship Frisco-Loyola game last season. Immediately after the final gun, the Frisco squad charged for the bench and hoisted Pete up

on their shoulders.

Personally speaking, we could add a third piece of evidence-a note from him: "I wish to thank you for your offer of contributing an article to your fine magazine. We are among your 18,000-some readers and find your articles very helpful in our field. Inasmuch as our basketball is not too intricate or technical, I hope I can make it interesting. What I will do is tie in our practice fundamentals with our basic pattern. This should appeal to your readers, who, I believe, are not interested so much in the end as in the means."

With men like Newell, Carnevale, Iba, et al, on our side, we can't help rolling up the points.

Merry Christmas!

#### WARD A. HILLERICH

THE sporting goods industry lost one of its most distinguished representatives when Ward A. Hillerich, president of the Hillerich & Bradsby Co., passed away in Louisville, Ky., on November 27.

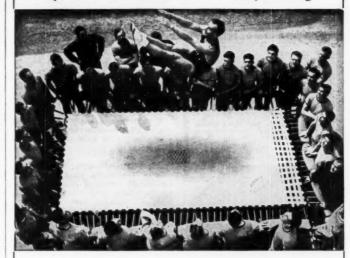
Mr. Hillerich, aged 44, had been president of the company since the death of his father, John A. Hillerich Sr., in 1946. The name Hillerich has been

The name Hillerich has been prominent in baseball since 1884, when John A. Hillerich manufactured the first Louisville Slug-

Ward Hillerich grew up in the industry and had been an executive assistant to his father since his youth. He was fond of saying that the company "used to carve up a whole tree, sometimes two," just to fashion a bat that suited the late Babe Ruth. He said that the Babe ordered about 170 bats a season.

On the other hand, he revealed, Bill Terry used only two Louisville Sluggers in leading the National League batters in 1930 with a .401 average.

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## New Books on the Sport Shelf

 SPORTS OFFICIATING. Edited by Elmer D. Mitchell. Pp. 490. Illustrated—drawings. New York: A. S. Barnes and Co. \$4.

FIVE outstanding college men have pooled the fruit of their knowledge and experience into this big, genuinely noteworthy text on sports officiating.

Simply and soundly written and organized, the book expounds the responsibilities of each official in the competent administration of 40 sports,

namely:

Archery, badminton, bait and fly casting (including skish), baseball, basketball, bowling, bowling on the green, boxing, cross-country, curling, fencing, football, golf, gymnastics, handball, horseshoes, ice hockey, ice skating (figure and speed), lacrosse, pistol and revolver shooting, rifle shooting, rowing, shuffleboard, skiing and ski jumping, soccer, softball, speedball, squash racquets, swimming and diving, table tennis, track and field, trapshooting and skeet, volleyball, water polo, weight lifting, and wrestling.

The treatise on each of these sports includes a brief history and information concerning the governing body. The officials' duties are conveniently organized under the headings of "Before the game," "During the game," and "After the game," and embrace only those rules which involve actual techniques.

As far as we know, this is the first thoroughly definitive work on the subject and it should prove indispensable to everyone connected with athletics and their administration.

 FOOTBALL FOR THE BEGINNER. By George R. Staten. Pp. 100. Illustrated photos and diagrams. St. Louis: Educational Publishers, Inc. \$2.

PREPARED by a coach of championship teams, this book is designed to help the beginner acquire a sound basis of the fundamental skills.

The author, coach of the St. Louis A.B.C. League champions, analyzes the techniques of: Forward passing, punting, quick kicking, place kicking, kicking off, drop kicking, catching the punt, centering the ball, ball-carrying, tackling, blocking, pass defense, and offensive and defensive formations.

Also included are chapters on watching a game, equipment, and rules.

 APPLIED ANATOMY AND KINESIOLOGY (Sixth Edition). By Wilbur P. Bowen, Revised by Henry A. Stone. Pp. 390. Illustrated—photos and drawings. Philadelphia: Lea & Febiger. \$4.75.

THIS enlarged sixth edition retains all of the many qualities that have made this book so widely popular with teachers and students alike.

It is a concise, absorbingly presented study of the principal types of muscular movement, with intelligent explanations on how they are performed, how they react on the body, their relation to problems of bodily movement, and the prevention and relief of certain defects and deformities.

Complex movements are analyzed into their simplest elements and the part played by each bone, joint or muscle involved in each movement is

clearly explained.

The pertinent advances made in the past few years in physiology and other related sciences are all reflected. A more functional approach has been used, resulting in better integration of the topics essential to a better understanding of muscular movement.

Added emphasis is given to biokinetics, with a new chapter on muscle chemistry. Seventy new illustrations have also been added (making 234 in all), and all have been regrouped for additional stress and teaching value.

HANDBOOK ON HAMMER THROWING.
 By Raymond H. Greenleaf. Pp. 17. Portland, Me.: Raymond H. Greenleaf. 756.

HERE is a 17-page booklet which clearly describes the technique of the hammer throw and offers a training schedule for athletes engaged in the event.

The author acquired his know-how under Buck Harvell, coach at Deering High School (Portland, Me.), who started such famous hammer throwers as Matt Flaherty, Bob Favor, and Irv Folwartshny.

The book approaches the subject along nine concise lines: History, regulations, the start, preliminary swings, the spin, the throw, rules, the mental approach, and a training schedule.

It may be purchased directly through the author at 35 Hillis St., Portland 5, Me., for 75¢.

 OFFICIAL FOOTBALL (SOCCER) ASSO-CIATION YEAR BOOK, 1949-50. Pp. 128.
 Illustrated. Published in England. Distributed in U.S. by Soccer Associates. \$1.

SINCE Great Britain is considered the world's foremost soccer power, it is not surprising to find that its record book is most outstanding. In addition to the records and standings covering all soccer in England, the book contains many interesting articles on international, cup, league, amateur, college, scholastic, and youth football, and is liberally sprinkled with interesting photos.

It also outlines the F.A. Coaching Scheme, includes stories on the league and cup winners, how international teams are chosen, refereeing in Argentina, the transfer problem, broken time, famous goalies, soccer in Canada, soccer in art, and the complete schedule of the F.A. fixtures for the 1949-50 season.

The book may be obtained for \$1 from Soccer Associates, 10 Overlook Terrace, New York 33, N. Y.

 INTRAMURAL AND RECREATIONAL SPORTS FOR MEN AND WOMEN. By Norma M. Leavitt and Hartley D. Price. Pp. 323. New York: A. S. Barnes and Co. \$3.

DESIGNED to furnish a sound basis for planning and establishing the best possible intramural program, this book offers a thorough picture of all the policies, practices, desirable activities, procedures, and other factors essential to a successful program.

The book integrates the men's and women's programs rather than dealing with them separately, and although it is focused upon the college intramural program much of the contents may be easily adapted to high school situations.

The book covers the field in nine chapters: The intramural program in education, administrative personnel and functions, organization, intramural curriculum, problems related to the conduct of the program; records, point systems, and awards; functional relationships in the college, organization of the extramural program for women, and general recommendations.

Part of the text is based upon a study of related literature, factual information obtained from a survey of the policies and practices of physical education departments throughout the country, visits made to several institutions of higher education, interviews, and upon the practical experience of the authors as advisers of intramural programs on high school, junior college, and college levels.

### BASEBALL CLINICS

SANDLOT baseball will get its most important boost in history during the next two months from a coast-to-coast series of coaching clinics in 200 cities embracing over 30 states.

Instructors will include past and present professional managers, coaches, and players furnished by Organized Professional Baseball. Designed to equip the amateur coach with baseball know-how, the clinics are open to all managers or coaches of amateur teams.

The cooperating organizations include the American Legion, the National Federation, the National Baseball Congress, the American Baseball Congress, and the National Amateur Baseball Federation.

Inquiries regarding these clinics should be directed to Robert L. Finch, Director, National Association of Professional Leagues, 696 E. Broad St., Columbus, Ohio.



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## National Federation News

A GOVERNMENTAL group in Mexico has been attempting to arrange football games between Mexico City and U. S. high school teams. When this promotion was instituted, Enrique Mathey V. was informed that while it might be possible to sanction certain games in nearby states, he should refrain from soliciting schools in more

distant states. Also, no contract should be entered into with any school until the matter has been presented to the school's state high school office for possible sanction.

Despite there requests, schools in all parts of the United States have been solicited. In several cases, arrangements were well advanced before the matter was accidentally brought to the attention of the state high school office. In practically every case, the state association has not desired to sanction such games. The sanctioning of a long trip by the Mexican high school would almost invariably lead to pressures in the direction of having the high school in the states return the game at some future time.

Requests for sanction have been refused for states as widely separated as California, New Jersey, and Florida. The solicitation of games continues. Under these circumstances, it is not desirable to sanction any game

with such a group. Helms Athletic Foundation. This foundation operates on a grant by a sports enthusiast. Careful athletic records in connection with college and high school contests are kept and various projects in the way of honoring those who have made a marked contribution in the field of athletics are sponsored. The organization has cooperated closely with the various school groups in California. While their activities are nationwide in scope, the California area has had concentrated effort.

The director of this foundation, Bill Schroeder, has offered the full cooperation of his organization in helping welcome those attending the annual meeting of the National Federation in Santa Monica during the last weekend in December. It is probable that honoring ceremonies will be arranged so that recognition for outstanding service can be given in connection with some of the Federation sessions.

Baseball Activity. Eight of the Southeastern states participated in the summer baseball tournament which has become an annual feature of the high school groups of that area. In addition to the team which officially represented the eight states, the team representing the host city (Johnson City, Tenn.) was invited to participate. They proceeded to kick over the dope bucket by winning the tournament.

Idaho Baseball Regulations. Among the regulations for the Idaho baseball tournament are the following:

 Games shall be 7 innings in length unless extra innings are necessary to break a tie.

 Each game shall end if, after the 5th inning, one team secures a lead of 8 or more runs at the end of even innings.

3. No pitcher shall pitch a full game without a full day of rest. If he pitches on two consecutive days or in two games in the same day, he must not pitch more than 7 innings in the two consecutive days or in the two games the same day. Exception is made for tie games.

4. The board of control does not approve modifying the rule which permits only players to occupy a coacher box. They believe coaches should remain on the bench.

Girls Basketball Rules Changes. The major changes permit a limited dribble (two taps) and award the ball to the throwing team out of bounds after a free throw. Substitutes are not required to report to the official and there is no limit on the number of times a substitute may enter.

Transparent Backboards. The lead-

Transparent Backboards. The leading manufacturers of glass products have succeeded in building an entirely transparent backboard. Heretofore, the small backboard could be made in this manner, but most of the large rectangular boards were made with a one-foot non-transparent panel at the bottom.

A tempered glass is now used with an aluminum frame protecting the edges. Steel plates are attached to the front and back surface immediately behind the ring, and are connected by bushings which extend through holes in the glass. The traditional type basket is slightly modified so that it is attached to the front steel plate rather than directly to the glass surface.

The fan-shaped backboard is being made in similar fashion, with a tempered glass being used to provide enough strength to stand the strain of the basket attachment. Through using a double metal plate, front and back, the basket attaching bolt holes can be spaced 5 inches horizontally and 4¼ inches vertically to permit attaching the basket to the front of the board.

The fan-shaped backboard is also being made in Plexiglas. This material is as clear as glass but slightly softer. It can be sawed in any shape and no frame is required. For the small backboard, material one inch in thickness is used. Transparent attach-

ment plates are cemented to the back of the backboard and, for this purpose, material % inch in thickness is used. The basket may be attached directly to a backboard of this type.

The bolts which attach the backboard to the tower extend only through the attachment plates on the back and not entirely through the backboard.

Visual Aids. An attractive fourpage folder has been issued by the Official Sports Film Service. It outlines the material in the six motion picture films which have been produced to date and of the additional picture which will be completed during the fall. The latest film is "King Football." The scenes for "Baseball Today" have been taken. The scenes will be made into a picture during the fall and it will be ready in time for the 1950 baseball season.

Copies of the four-page folder have been sent to those state associations which have requested a supply to be distributed to their member schools.

California Certificate of Appreciation. The Southern Section of the
California Federation has prepared an
engraved certificate of appreciation to
be presented to those who have given
exceptional service in the field of high
school athletics. This certificate is being printed by the Southern Section
and it will be on display at the annual
meeting of the National Federation.

-H. V. PORTER

## Say, Coach!

Don't forget to drop in on us at the annual convention of the AMERICAN FOOTBALL COACHES ASSOCIATION, New York, Hotel Commodore, January 12-13, 1950.

The latch string will be out for you.





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Fifth and sixth grade Woodmere students in barn dance exhibition.

## **Physical Ed Demonstration**

By ALFRED B. WALLING, Woodmere (N. Y.) Public Schools

THE perspicacious physical education instructor will never hide his program from public gaze, but will build "windows" through which to display it to the community.

One of the best of these "windows" is the physical education demonstration. When properly planned and executed, an exhibit of this nature can become a valuable instrument with which to depict the various aspects of the program and to promote good teacher-student-community relationships.

That has been the experience of the Woodmere Elementary and Junior High School. Every year we present a demonstration in which approximately 400 boys and girls participate under the direction of the regular physical education instructor.

An open-house affair, to which all the students are invited, it has become an established and much anticipated integral of the program.

The organization of this program entails many problems. The first concern is the approval and support of the administrators. They help in selecting an appropriate date, as well as with the advertising, tickets, and the purchase and collection of materials.

Early in October an announcement of the show is mimeographed in the office and sent home to the parents. This is followed up the first week in November with a letter specifying the starting time, the meeting place of the groups, and the approximate finishing time. The office also prepares the programs.

The principal or the administrator is a definite help in soliciting the cooperation of other departments home eco, shop, etc. As a rule, we stay away from special costuming. The regular gym uniform works out quite nicely.

These matters settled, the next step is to lay out the actual program such as: Materials needed, supervision, classes to participate, and activities to be performed by each.

A list of all the properties and equipment is made up as soon as possible so that nothing will be missing at the last minute. One year, for example, I neglected to get a socket plug for the public address system. Believe it or not, this held up the rehearsal for 15 minutes.

The problem of supervision is considerably simplified by good planning. Since all the 400 participants do not go on at once and since only a limited number of them are permitted to remain in the gymatter they have performed, a careful organization is required.

We designate three areas—the halls, the gym, and the "waiting

rooms," which are the auditorium and the study halls. The group waiting in the auditorium is entertained with motion pictures. After they have performed, they return to the movies and stay until the demonstration is over.

The films are chosen carefully by the administrator. We have found that a series of shorts is better than a feature, since the children do not miss so much while they are performing. A p.a. system must also be arranged for, as well as records that provide music appropriate for the activities.

The supervision in the gym is directed by the physical education teacher. But valuable assistance is rendered by a corps of junior high boys trained to handle all the actual labor.

### COORDINATION OF WORK CREW

The leader of the crew is equipped with floor plans of the events so that everybody knows where each piece of equipment is to go and when it is to be moved. We select a few boys from each class so that they can help as we practice. When show time arrives, a short meeting coordinates everything.

Who performs? When do they train? What activities are selected? These problems are all solved in the regular gym classes. The first step is to tell the students the activity they will present, and that all of them will be expected to partici-

From September through the second week in November, one session a week is devoted to practice for the show. If a group lacks smoothness, extra practice is required during the month before the performance. Generally, however, seven or eight practice periods have proved sufficient for each class

The activities for the exhibit are selected from the actual gym work during the year. A file is kept of practical ideas. If a particular class shows an aptitude for a certain activity, a notation to that effect is made; so that by the time June rolls around we have a tentative list of activities to start working on.

Ideas gleaned from physical ed publications and visits to other schools also help keep the program varied and interesting.

The types of activities chosen are illustrated by the accompanying program. (See next page.)

Social dancing is a regular part of our classwork every month, and a bi-monthly dance club provides extra time to work out complicated patterns. For the demonstration, the



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students were permitted to pick their own partners or were paired off according to size by the supervising teachers.

Three dance patterns were presented—the waltz, the rhumba, and the lindy. The box step, the forward waltz step, the basic rhumba step, the turn, and a simple lindy pattern comprised the exhibit.

The fourth grade boys and girls presented a variety of games. The boys played snatch the club and an Indian club relay. One of the girls' games was a relay in which three members from each team ran to a line, where two began turning a rope while the third jumped five times. Following this, the trio ran back and gave the next three their chance.

Barn dancing was performed by the fifth and sixth grade boys and girls. Each grade practiced separately until the last two sessions. All the dancers were then brought together and given quadrille numbers that assigned them to specific areas in the gym. A few grand march entrance formations, such as down the center in twos, down in fours, away in twos and bridging, helped relax them before dancing.

The girls wore kerchiefs on their heads, colorful blouses, and broomstick skirts, while the boys wore farmer's hats, neckerchiefs, colorful checked or plain shirts, and dungarees. Fifteen groups of eight, circling and dancing together, made a thrilling picture.

Barn dancing is not exciting to watch where the regular formations are followed completely. It becomes too repetitious. To prevent this, we pick the best of the dances and change the patterns constantly. Some of the dances used are Dive for the Oyster, Texas Star, Little Brown Jug, Ocean Waves, and The First Two Ladies Cross Over.

In the basketball event, a junior high class put on two half-court games and several fundamental drills, including a five-man rotation.

The panorama pyramids were very effective because of the large number of boys who participated. Although the patterns were simple, we had difficulty getting the 70 boys to do their specific jobs at the same time.

The two-and-one pyramids featured two boys on hands and knees, side by side, with another standing on their hips. Fifteen of these were spaced in a design on the gym floor.

Nine three-two-one pyramids were built next. As a novelty, the boys made two walking pyramids which started at one end of the gym and walked to the other. They were

### PROGRAM OF EVENTS

Social Dancing-Junior H. S.

- 1. Waltz-box, forward step.
- 2. Lindy-basic.
- 3. Rhumba basic side left, close, left ahead, rhumba, turn. Elementary Games—Fourth Grade
- 1. Indian Club knock down and pick up.
  - 2. Skip rope and back.
- 3. Snatch the club.
- 4. Three on a rope.

Barn Dance Festival – Fifth and Sixth Grades

- 1. Grand march.
- Quadrille Dances (combination of six dances used).

Basketball-Junior H. S.

- 1. Three-line pass.
- 2. Rotation.
- 3. Game.

Panorama Pyramids-Junior H. S.

- 1. Two-and-one.
- 2. Three-two-one.
- 3. Walking.
- 4. Combinations.

Apparatus Work-Junior H. S.

- 1. Parallel bars.
- 2. Buck.
- 3. Rings.
- 4. Ropes.

5. Springboard.

### Novelty Drill

- 1. Variety of marching formations.
- 2. Spelling of "Good Nite-J. H. S."

Star Spangled Banner

Everyone sings as flashlights play on the flag.

received very enthusiastically. The final grouping consisted of a large central figure with 12 smaller patterns to set it off.

To keep the spirit high during practice, we had the groups compete to see which could complete its pattern in the shortest time. A three-two-one group finished in four seconds.

The apparatus work stressed fundamental movements and combinations. The exercises were sorted into three divisions so that the slow, the average, and the advanced students performed activities in keeping with their ability. Everybody in the group engaged in the exercises on the rope, buck, parallel bars, springboard, and rings.

Three groups trained separately for the apparatus exhibit, but presented their work at the same time, with spotters in strategic positions.

In teaching the exercises, we started with simple movements and progressed to the most difficult. The class, having had experience on all the apparatus, was then permitted to select the activity it desired to demonstrate. The advanced groups received extra practice in the apparatus club, since the combinations couldn't be perfected in the time allotted in the gym classes.

On the buck, the boys performed the following exercises—leg circles, vaults, and leap frog into a forward

roll.

The springboard exercises consisted of quarter, half, three-quarter, and full turns, jumping for height while clapping hands forward and back, jumping straight up with body rigid and landing with bended knees, and jumping over rolled mats, landing on the feet, and falling into a forward roll.

The ring group presented giant swings, swinging into a toe-hand hang or crow's nest, knee hang, skin the cat, single leg cuts, and swing turn at the forward swing.

A wide variety of movements were available on the parallel bars. We concentrated on single leg cuts, elementary swinging, side-riding seat, cross-riding seat, and traveling on the hands. The one-movement exercises such as swinging into the cross-seat were done in time to the music (with a performer at each end of the bar). The spotters counted the rhythm quietly so that both the participants could keep together.

The advanced group combined the previous exercises into combinations and added the forward roll, traveling with a swing and straddle, half body turn between the bars, and dismounting with a side backward roll.

On the rope, the boys climbed with hands and feet, without the feet, one hand on one rope and one on another, and also demonstrated skin the cat.

The novelty drill for the past three years has featured a flashlight marching drill. This year, after half the drill was presented, the house lights were turned out and the class then exhibited fancy marching formations while spelling "GOOD NITE-J.H.S." with their flashes.

The red-paper-covered lights held by the moving figures made a very stirring sight. As the "J.H.S." was finished, the flashlights went out and the red paper was taken quickly off the flashes. At a signal the 40 flashes were turned on the flag and everyone sang the national anthem.

During the first part of the drill, the flashes were held in the right hand. When the house lights were extinguished, the flashes were held shoulder high, facing the ceiling. The participants formed a pattern of criss-crosses, marching from the corners, forming four lines eight deep at each end; then they marched straight ahead through the oncoming lines; and, when clear, they counter-marched back through the lines to place. At this point, they spelled out the words.

One year the boys spelled "WEL-COME" with red and green lights and then followed the leader into a large circle that wound into the center. At the proper moment, the leader changed direction and unwound the circle. The variety of colored light moving in so many different directions made a thrilling spectacle.

There is no gainsaying the pleasure one receives from coaching. I enjoy it a great deal. However, it doesn't compare with the thrill of presenting 400 enthusiastic boys and girls in a program depicting the various phases of the physical education program. It creates a school and community spirit that endures throughout the year.





Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 7 East 12th St., New York 3, N. Y.

D DIDDLE, the Western Kentucky hoop coach, decided to open a coaching school for youngsters. On the first day, a huge group of high school boys ran out to report to him. As they swarmed around him for instructions. Diddle backed away.

structions, Diddle backed away.
"Whoa, there, boys!" he shouted.
"Get back against that wall and line
up—in alphabetical order and accord-

ing to height!"

After steering the North eleven to a victory over the South All-Stars, Herman Hickman was installed in a \$100-a-day suite in a swank Miami hotel with free run of a \$60-a-day cabana on the beach. Herman stretched out in the hot sun and puffed contentedly on a 50-cent stogie. He flicked off an ash and drawled: "Ah wonder what the losin' coaches are doin' today?"

The pompous little mayor rose to his feet to pay tribute to the local lad who had made good in the ring. "It is my pleasure," he began, "to propose a toast to our great hero. As a mere stripling of only 120 pounds, he beat all the featherweights in sight. Then he went on to fight welters. When no man would meet him at 147 pounds, our boy took on the middleweights. That done with, he went on to battle light-heavyweights, then heavyweights,

"What a game little guy! Never did he go over the 120-pound mark. Never did he quit in the face of superior height, weight or reach. Never did he flinch under the most brutal punishment. Never did a murmur of protest or complaint pass those bruised and puffy eyes. Let us all stand up and drink a toast to him. Here's to a game little guy—and the best of luck to his widow and children!"

Since Frank Leahy focused the national spotlight on the open huddle, everybody and his Uncle Lemuel

have rushed forth claims for its invention. Oddly enough, neither Leahy nor Vic Obeck, the McGill U. coach who certainly pioneered the open huddle if he didn't actually invent it (see pages 5 and 14 in the September Scholastic Coach), has ever put in a claim for its invention. One of the more interesting letters we have received on the subject comes from Floyd Eby, coach at Coldwater (Mich.) High School.

Coldwater devised an open huddle in the fall of 1946 (without recourse to outside ideas or information) and have been using it for the past four seasons. What's more, it is precisely the same huddle described by Vic Obeck in Scholastic Coach and adopted by Leahy at Notre Dame. We have the same men in the same positions, and employ the same stance and method of calling signals.

Although we realize it is almost impossible to invent anything new in football, we are convinced that we were the first to originate and use it in the Notre Dame area. I know that by next year many schools and colleges will be using this new huddle and that it probably will become known as the "Notre Dame" or "Leahy Huddle." This letter merely intends to prove that it is practically impossible to originate anything that has not been used by someone, somewhere, sometime.

Which is exactly what Vic Obeck said in the first sentence of his article, and Vic has a better claim to the patent rights of the open huddle than anyone else—having used it at the U. of Akron before the war.

A couple of sporting pigeons were flying south along the Hudson River one fine day. One of them looked down. "Say," he asked, "what's going on down there?"

"It's the Army-Columbia game," cooed the other. "I just put everything I had on Columbia."

Although we're living in an aerial age, aren't our pro footballers a bit too far up in the clouds? The way they toss the ball around, the game is beginning to look like a bean-bag relay. Of course the pros have lots of sharpshooting passers, and it is easier

to travel by air than along the ground. But that's no excuse for some of the things they do.

Take that recent Colt-Yankee game, for instance. It's late in the last quarter and the Colts are leading 21-17. They have the ball deep in their own territory. What would you do if you were quarterback? Play it safe to protect the lead, of course. But this is pro football. The quarterback, Y. A. Tittle, fades back to pass. He is hit and the ball is recovered by the Yankees on the Colt three-yard line. The Yankees score and sew up the game.

That's the sort of thing that happens all the time in the pro game. Though the average fan may love it, it just isn't good football. There's a time and a place to pass—a time and a place to gamble. The pros never heard of it.

Just for the heck of it, we recently made a survey of the passing fancy. We collected the passes-attempted statistics on the seven outstanding pro and college games of the weekend, and arrived at the following table:

College Games	Passe:
Alabama-Tennesse	23
Notre Dame-Tulane	32
California-U. S. C.	46
Michigan-Northwestern	29
Minnesota-Ohio State	37
Cornell-Yale	
Harvard-Army	24
Pro Games	
Giants-Steelers	40
Eagles-Bears	E4
Bulldogs-Redskins	
Yankees-Colts	50
Lions-Rams	67
Bills-Forty-niners	59
Cardinals-Packers	44

Some quick arithmetic will show you that the pros attempted 369 passes to the colleges' 231. Divide by seven (number of games) and you discover that the pros are throwing 20 more passes a game than the colleges.

"As a faithful reader of your magazine for many years, I would like to offer a little suggestion which other high school coaches may find helpful," writes Charles M. Byron, of the Lincoln Junior High School, Meriden, Conn.

"In many of the games I have watched I have seen the coach or trainer come out on the field to attend to any injury, thereby holding up the game and impairing the morale of the other players. I therefore suggest that regardless of how slight the injury may be, have the boy carried off the field immediately on a stretcher."

Hmmm.

All you hockey coaches interested in obtaining some fine, inexpensive written aids may drop a line to Lloyd Percival, director and head coach of the Sports College, Box 99, Toronto 5, Canada. Percival has prepared a series of 45 bulletins on various phases of the game selling for 10¢ each. Write for the list of titles.

Twenty-twenty vision is supposed to be a basic prerequisite for all great athletes. Yet there are plenty of guys who are doing better than all right with nowhere near 20-20. There's George Mikan, for one. He can't see two feet ahead of him without his glasses, and yet he is the world's greatest basketball player. And how about Steve Van Buren? Steve has broken every ball-carrying record in the pro book, despite the fact that his vision is so bad he can't be used as a pass receiver and he was rejected for military service. Point three: Three of the American League's crack leadoff men wear spees (DiMaggio, Dillinger, and Joost).

Like most editors, we file away every good article we read, since you never can tell when it will come in handy. For instance, the other day while browsing through our files, we came across an article clipped from the Sept. 20, 1941 issue of Collier's. It told about three sensational young pitchers on the Houston Buffaloes of the Texas League, who, by early August, had already won 60 games and had pitched their team into a walloping 25-game lead!

One of the Triple Tornadoes, a little left-hander, had won 20 of his first 23 games. In six of his victories, he had whitewashed the opponents. And in six others, he had allowed only one run.

The second Tornado had broken a league record by chalking up 13 victories in a row, while the third Tornado was the ideal relief pitcher—cool, strong, and a glutton for work.

Everybody predicted that the Triple Tornadoes would make good in the big leagues. And for once everybody proved 100 per cent right. For those three young hurlers are now all aces on the St. Louis Cardinals.

Their names?—Howie Pollet, Ted Wilks, and Fred Martin! Their manager at Houston, by the way, was a fellow named Eddie Dyer. Yep, he's the same guy who is now managing the Cards

When the 1945 Notre Dame eleven started east for its big game against the powerhouse Army team, a Fighting Irish alumnus who had been trying all week to convince himself that Notre Dame had a chance, came to the station to see them off.

One by one the players stopped at the newsstand and bought something to read. One got Time, another Harper's, a third bought Life, another took The Atlantic Monthly—the sort of magazines that literate people read.

Finally a snaggle-toothed guard came by and picked out four comic books. The alumnus beamed. "Thank God," he said, "we have got a chance after all."





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## Frisco Continuity Pattern

(Continued from page 14)

of 5. No. 5 assumes same path as I in Diag. 7 and 4 assumes same path as 3 in Diag. 7.

Again we have a continuity of pattern with attention given to good faking and timing in the handoffs. The proper movement of the personnel, rather than pickoffs, creates the defensive mistakes that open the alley for a drive to the basket or a close-in shot.

The fake before the break is again demanded here, and the correct protection of the ball by the dribbler and the use of the outside hand (the hand away from the guard) is emphasized. Fingertip control of the ball in the handoff insures a light ball easily handled by the receiver.

Dribble rotation is adaptable to action off the post man or center. Upon cessation of the movement, the post adjusts position to receive the ball. A pass to this post man can initiate an action that will force the defense into quick adjustments, thus producing errors in position and creating openings for good scoring thrusts.

Slow reactions on defense can be corrected during this drill. When sliding through screens, stress should be placed on snapping at the ball. There must be a coordinated movement between defensive men which will permit the man off the ball to slide past his teammate on the ball without causing congestion or a collision between the two.

Our philosophy is "Play to win!" All coaches abide by this philosophy. Unwittingly, however, we can diminish our chances of winning by becoming slaves to a pattern.

A sound system of play patterns will not by itself assure victory: neither will outstanding personnel. These are important to a successful style of play, but equally important is the individual's habit of play. This must be developed into skills that are usable regardless of the pressure.

Furthermore, your style of play must be flexible enough both to minimize the strength of your opponent and to play to his predetermined weaknesses. Here is how we go about developing this concept of the game:

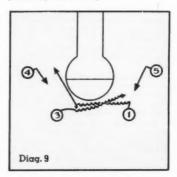
The drills described fit a part of our offensive pattern. Our practice schedule allows for individual instruction when required, but, in the main, proper fundamentals are taught through drills adapted to our game patterns.

Mistakes of commission or omis-

sion must be corrected principally in the practice period. While adjustment of technique can be made during a game, it is limited to a reapplication of what we already know. In other words, a skill must be the result of habit-forming practice.

The game has been aptly described as a contest of errors, the team making the fewer mistakes usually winning. However, a well-trained team limited to a particular style of play can be forced into mistakes.

Game control can force a team to play a style of game that they are unaccustomed to. Habits of play and reactions to game situations are, to a great extent, developed at various levels of tempo. Change the playing tempo of a team or a man accustomed to moving at a certain speed, and you force them into reactions that are not habitual. We attempt to adjust our game to the tempo of play we feel will give us the greater opportunity for victory.



Game control is predicated upon possession of the ball. Loss of the ball through errors reduces your chances of game control and, of course, victory.

When a ball is lost on a ball-control error, you are losing your chance of a basket and your opportunity of following a missed shot for a tap-in. At the same time, you are increasing your chances of committing a foul (defensive teams commit more fouls than offensive teams), thus presenting your opponent with the opportunity of making two points and losing the psychological edge you enjoyed with ball possession. (A ball-control error has been termed as a loss of two-thirds of a point.) I believe it ultimately means more than that.

Our basic set pattern is referred

to as "reverse action." In this pattern, we attempt to keep the ball in motion so as to keep the defense in motion. If you allow the defense to set on you, your problem of opening passing lanes becomes much greater. But if you can force movement by all five men, your chances of penetration will naturally increase.

In our reverse action, we operate both single and double screens. All screens are stationary and, as previously explained, we try to congest the defense rather than "block" them. Relatively few screening fouls are called against us, particularly in the East where a strict interpretation of screening is observed.

Our inside men employ a constant figure 8, with our guards rolling to the outside—as you may observe from the diagrams. This gives us good rebound disposition and court balance, which allows a balanced retreat in the event our opponents recover the ball.

### KEY TO THE KINGDOM

The key to our offense is essentially proper timing between the passer and cutter. Although all offenses are based on this principle, we attempt to cultivate it through constantly "doing it" in our daily drills. Very little time is spent with the chalk, as you can't make boy meet ball through the medium of chalk. But it can be accomplished through repetitious work.

Along with our reverse action, we employ the "dribble rotation" with a moving post, as previously diagrammed. Against certain types of defense this pattern creates many fine shooting opportunities. The success of this movement is predicated on the individual ball-handling and dribbling of the four outside men.

I have attempted to describe how we "arrive" at our offense. I hope I have not made it appear complex. Our system is based upon the simple principle of soundness; we attempt to get the good shot with a reasonable chance at the rebound or tapin

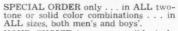
It is necessary in any system to have a flexibility that enables you to operate against radical defensive measures. Unfortunately, neither time nor space permits me to go into the options which enables us to meet every defensive move the opposition may spring.

Th test of your pattern is how it reacts to a strong scout report. If you have flexibility, you can make changes that will allow you to operate normally. If your system is limited, you will encounter serious trouble against strong, smart opposition.



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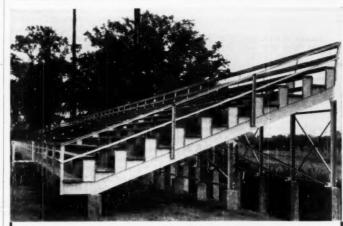


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## Possession of the Tap

(Continued from page 23)

In the same manner, the left guard is known as the number 7 man and the left forward as number 11. (Coaches who prefer different alignments may renumber their players accordingly.)

Our numbers 2 and 11 men always take their assigned spots. But the two guards, 7 and 5, have flexible assignments and position themselves in accordance with the positions of their opponents.

Number 2 (right forward) will take any tap to one, two, or three o'clock. Number 5 (right guard) is responsible for any call of four, five, or six o'clock. Number 7 (left guard) takes any seven, eight, or nine o'clock call, and number 11 (left forward) is expected to answer calls of ten, eleven, or twelve o'clock.

The play calling is usually assigned to a guard, since the guards always make sure to line up behind their men and can therefore get a better picture of the opponents' alignment.

After checking the alignment, the caller selects the spot at which the opposition looks most vulnerable and to which one of his teammates is free to meet the ball on the run. He then makes his call. The designated man comes in to take the tap at the designated location, while the other players screen their men away from the spot.

For example, let us assume that the players line up as in Diag. 3. As the captain looks over the alignment, he sees at a glance that it should be fairly easy for the forwards to secure a tap at spots ten, nine, or four.

If he feels that the ten o'clock spot is most open, he calls, "Who's guarding number 10?" The jumper then tips to that spot. The left forward leaps to meet the ball, the guard farthest removed (right guard) falls back on defense, and the right forward screens his man, if the latter appears to be moving toward the play, or breaks for the basket.

The only opponent in position to challenge the left forward for the ball is the left guard's man (X7). If X7 is not in position to be screened and challenges for the ball, our left guard holds his ground and the left forward tips the ball to him in midair.

If the opposition lines up as in

Diag. 4, the play caller may call three, four, five, eight, nine, or ten. It must be borne in mind that a clock call is of value only when your jumper has at least an even chance of getting the tap.

When our jumper is shorter than his opponent, or of the same height when in the defensive circle, we call a number that is higher than twelve. This means we will play the tap from our defensive formation.

The defensive formation we prefer is illustrated in Diag. 5. From this formation, our two guards drop back, our left forward leaps into the back-court to steal the ball, and our right forward moves directly into the front court in case of a back-tap.

To keep the opposition from anticipating our defensive play, the two forwards frequently interchange assignments. It is surprising how many tip-offs your forwards may steal this way.

In order to prevent the opposition from learning our calls empirically, we insist that both guards call numbers. Our players know which call is the genuine one whereas the opponents must guess.

We believe that this tap-ball system is better than most others because the captain has an opportunity to study the alignment and select the open spot at the last possible moment. This provides a flexibility that is absent in most systems.

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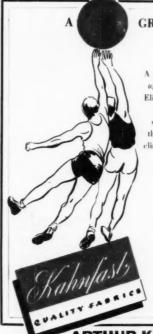
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